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brush on it to absorb the color. The most effective neutral tones are made with complementary colors, such as apple green and carmine. Thin mixing yellow may gradually take the place of the carmine, and then thin black green may be introduced as the work is brought forward. Let tone and form be strengthened as the middle distance is approached, carrying out the principles involved in all landscape-painting; but as minerals do not admit of the boldest work, force must be prudently held in reserve for the foreground.

If, at any stage of the work, it becomes apparent that firing would be an advantage, do not hesitate to resort to it. With landscape particularly, this often becomes expedient; for, as you come toward the foreground, you are constantly bringing up one thing in front of another, and it will be a wonder if what is painted in first does not suffer from the spreading of turpentine, rubbing, or some other calamity. If the undertaking is an ambitious one, and the skill is barely equal to coping with it, several firings may be advisable.

Foliage must, of course, be formed in with shadow tint first. Brown green is usually strong enough; black green or black may be added if necessary. When it comes to bringing out the light bright masses in relief, we must, as in other cases, after sparing as carefully as possible, take out any tinting that may still be in the way, with a cloth or empty brush. The green projections should be laid on with broad, effective touches, varying to suit the kind of foliage.

Use mixing yellow to subdue the crudeness of bright greens. Cool half-tints may be made with very thin black green and deep blue.

For the bright, lighted portions of autumn foliage, use sepia, ochre, orange yellow, or carmine, according as the tints partake of russet, yellow, or crimson.

Use deep brown for trunks and branches, grading the colors off into thin, broken strokes for the lights. The edges of the shades may be cooled with the thinnest black.

Some of the browns or ochre will be required for ground. Immediately after tinting, remove or thin down parts whereon green grass is to appear in full light, and put them in with apple green and mixing yellow if they are not very near by in the foreground; but, if they are, take grass green and mixing yellow. Where the grass is in shadow, the darker greens may be carried directly into the ground tint.

Rocks may be painted with black, and for the half tints add two thirds sky blue. Bring these well up to the lights to modify the whiteness of the china. If warmer lights are required use one third flesh red and two thirds ivory yellow. In this case the shadows will need deep brown No. 4.

The foreground may be thrown in very freely, and there is not much danger of producing effects that are objectionably coarse so long as they are produced with single efforts and let alone. It is the retouching and modifying that does the harm.

(To be concluded.)

THE BELCHER MOSAIC Glass Co. has lately made a window from a design by Fred. Marshall which is one of the handsomest lights yet executed in mosaic glass. The art is but about three years in existence. It differs from that of stained glass, as commonly practised, in that the pieces of colored glass which make up the design are held together, not by grooved leads, but by a composite metal of much greater strength and adhesiveness than lead, which, while molten, is poured between the pieces. By this means, fine and complicated designs can be carried out much cheaper. Artistically, it has the advantage of providing minutely divided backgrounds, which throw out the essential portions of the design in a superior manner. It also makes it possible to attain any gradation wished for instead of the chance gradations of the usual sort, and, in general, it presents a much richer appearance than we are accustomed to in stained glass, while all of the effects known before the introduction of this method are possible in combination with it. It is much used in the better class of private houses, and is rapidly growing in favor.

## Old Books and New.

JAPANESE PRINTED BOOKS.

A REMARKABLE collection of Japanese books, mostly modern, belonging to Mr. Heromich Shugio, were recently on private view at the Grolier Club. They were made the subject of a short lecture, by their owner, on the Japanese modes of printing, and the reasons why they continue in use at present, notwithstanding the tendency in all mechanical matters to imitate European and American methods.

The Japanese print from type, and from wood or steel engravings in relief. Except the daily newspapers, of which there are now about five hundred, nothing is printed by steam. Even the use of a hand-press is dispensed with, the prevailing process being that employed by the makers of the block books of the Middle Ages. Mr. Shugio, while speaking, illustrated this process in a practical way, by himself printing off the title, in four colors, of a Japanese work, the blocks, paper, and tools for which he had brought with him in a box no bigger than an ordinary valise. The wood blocks are of cherry, and are usually engraved on both sides. The parts of the block unoccupied by the design instead of being routed away, as in our wood-engravings, are left untouched, the wood being gouged away around the lines of the design only. This fact alone would render it impossible, or nearly so, to print from them on any sort of a press, but printing in the Japanese fashion it leads to no inconvenience. The printer has before him a saucer with India ink, and several bowls containing the other colors in powder. These colors are mixed with water, and are applied to their proper blocks by means of a very thick and stiff brush, there being one such brush for each bowl. The color is spread over the engraved portion of the block, which absorbs a part of the water. For this reason wood is preferred to steel, except for books of which very large editions are published. Thus the only books from steel relief engravings in the collection were a set of dictionaries and a "Report of the Ambassadors to Europe and America," which latter we will refer to again. The paper is placed on the inked block, and the impression is taken by means of a disk covered with the broad leaf of some water-flag. It is thus, practically, a printed water-color, and, as may be observed in many Japanese prints, it

hope that the Japanese printer will long hold his own against steam.

The "Report," already referred to, showed what the Japanese would be likely to do if they were driven into adopting our style of wood-engraving in line. It was illustrated with cuts in steel, in imitation of our wood-cuts, and, though showing a good deal of character, they compared badly with the more finished though far less laborious work done in their own way.

A European art which the Japanese have acquired in perfection is lithography. Two of the most beautiful of the books shown by Mr. Shugio were composed of chromo-lithographs after samples of old damasks, swords, pottery, and other works of art. These were rendered with full relief, and with the most exact detail, so perfectly that one might take the drawings of stuffs for samples pasted on the page. The exhibit included some old and rare volumes of romances and poetry, examples of the earliest form of roll books, which look like Kakemonos, except that they open horizontally, manuscripts folding into their covers, books bound in the modern Japanese fashion, in paper covers, and others in imitation of European bindings. Not the least interesting part of the exhibit was a collection of illuminated play-bills, New Year's cards, and advertisements, all of which were printed as described above.

WE give a reproduction of a famous binding made by Lortic for the Balbus Catholicon, well worthy of the exalted praise that Lacroix gave it constantly. The pattern is a combination of the Grolieresque interlacing lines and the Mañoli curved lines; it is made effective by an artistic treatment of color. In mosaic binding Lortic was not surpassed by Trautz-Bauzonnet, the value of whose work in that style is enhanced by its rarity.

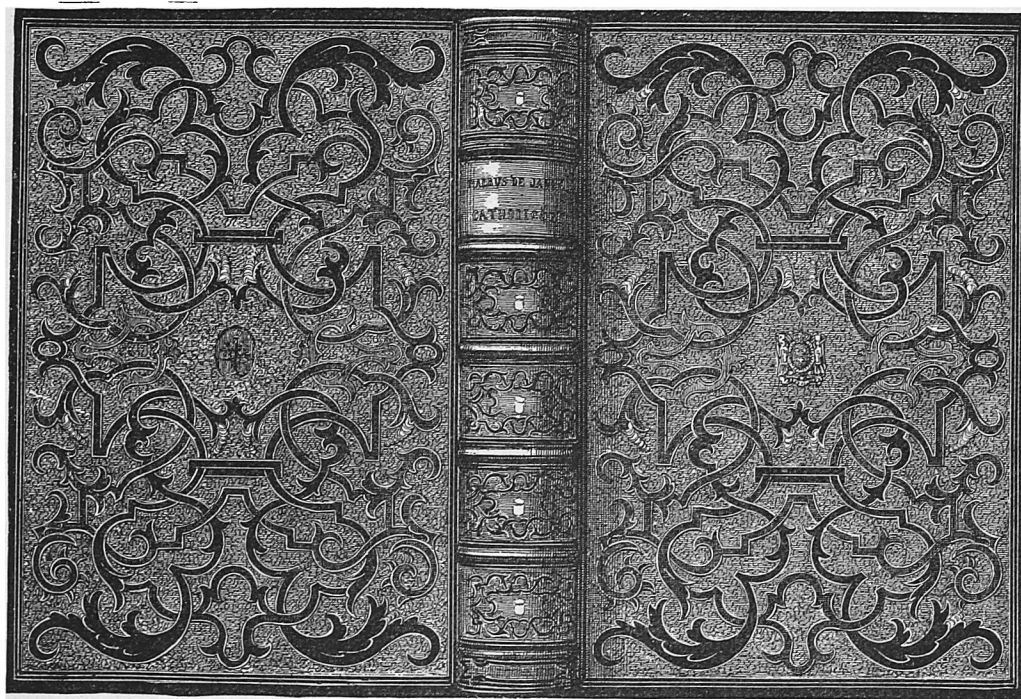
### LITERARY NOTES.

A BACHELOR'S BLUNDER, by W. E. Norris (Henry Holt & Co.), shows the author to be a clever and sympathetic observer, not without flashes of insight and knowledge of life within a certain range. Mr. Norris writes well and fluently; his characters are natural and touched with many life-like traits, and his incidents are for the most part every-day events, with smooth and easy sequence. "A Bachelor's Blunder" would gain by condensation, we think. The mesh of the story is not close enough, the action lags, and the drama is not sufficiently direct and personal. The episode of Jacob Stiles seems to us extraneous, overdrawn and out of keeping with the rest of the book. Mr. Norris need only widen, or, rather, deepen his scope, and

stamp his characters with greater energy and emphasis and he will be able to dispense with all "forced" situations and any dénouement that savors of melodrama.

MR. CRAWFORD'S admirers will no doubt welcome with delight his last novel, SARACINESCA (Macmillan & Co.), four hundred and odd pages of Italian romance, intrigue and social and political life, with the promise of more of the same in a sequel. It is always a matter of regret not to be able to assent to a popular verdict nor to approve where others find so much to enjoy, but Mr. Crawford's novels always seem to us singularly lacking in depth, reality, and any true earnestness of purpose or conviction. Saracinesca is written in good faith; the author has made a conscientious study of the times of which he writes, and of local scenery and character; in so far as he is capable, he has mastered the subject, but the subject has not overmastered him. We never feel for an instant that the soul of the writer has gone into his work. In order to make the past, or, indeed, the present, real and living before us, something more is needed than an agile pen, and the talent of making use of material at hand.

THE MILLIONAIRE OF ROUGH-AND-READY AND DEVIL'S FORD (Houghton, Mifflin & Co.) are two characteristic sketches—taking us as usual among the gold-finders—that will appeal to those who still enjoy Bret Harte's vein. For ourselves, we recognize a falling-off either in our own appreciation or in the stories themselves, that no longer have the true ring, but the thin and grating sound of metal that is worn, and in which it is easy now to detect the flaw. It is Mr. Harte's defects rather than his merits that have accentuated themselves with time, and in order to



THE FAMOUS LORTIC BINDING OF THE BALBUS CATHOLICON.

has several of the qualities of a water-color, especially in the softness and continuity of the gradations obtained by a slight lowering of the surface of the relief.

The survival of this primitive method of printing is owing to the fact that labor is still very cheap and very skilful in Japan, so that for small editions it would not pay to buy the costly plant of a steam-printing establishment. The results are so artistic, and have so many advantages over our style of printing, and the sort of engraving necessitated by it, that we are tempted to

do him justice we must go back to his early works which have given him his established place among American writers.

WE have another novel of Western pioneer life in ZURY: THE MEANEST MAN IN SPRING COUNTY, a volume of formidable dimensions, bristling with dialect. It is, no doubt, a faithful picture, in many points probably drawn from life, and literally true to the facts of which the author spares us neither the least trivial nor the most unattractive. Condensed to about one quarter of its present bulk, the study would possess force and pith, if not charm; but buried in such a mass of detail, the real drift and point of the story are lost, as well as the firm outline of character. We cannot hail Zury as the typical American novel because it gives us the vulgar idiom and the "hard-pan," as it were, of the soil. The true novelist is the master, not the slave of his creations, and knows how to free himself from their limitations. The farm-patch where Zury grubs for a living is a part of the prairie. Let us have a glimpse of the prairie with its measureless reaches and the glamor of its horizons. Let us have a hint of the ideal that floats above every human life, untouched and undisturbed by vulgar and sordid circumstance.

THE Athenæum tells how Mr. Quaritch, the London bookseller, has been robbed of a valuable Book of Hours, by a small man "of dark complexion and speaking broken English. The thief had possessed himself of the business card of a German-American print-dealer from New York, who had come over to the Buccleuch sale at Christie's, and presented it as his own. Before he left the shop (promising to return the following day) he managed to secrete the MS., which was on vellum, illuminated, and containing over a dozen very pretty miniatures in 'camaiëugris,' of French execution about the year 1460. The binding was smooth black morocco of the seventeenth century, with silver clasps."

## Treatment of the Designs.

### THE COLORED PLATE, "KINGFISHERS."

THIS design—companion to the "Titmice," published in March—may be applied to many decorative purposes, and may be executed either in oil or water-colors. It is also applicable to painting on glass for a window or small fire-screen, or it may be carried out in dye-painting.

TO PAINT THE DESIGN IN OIL-COLORS: For the general tone of the clouds use white, yellow ochre, a very little ivory black, cobalt or permanent blue, and madder lake. In the darker parts add light red or burnt Sienna, and raw umber. In the light and delicate purple tones, at the edges of some of the clouds, use permanent blue, white, madder lake, yellow ochre and a very little ivory black. The pale yellow streaks seen between the clouds and at the horizon, are painted with Schönfeldt's lightest cadmium, to which white and a very little ivory black are added. The green leaves are painted with Antwerp blue, white, light cadmium, vermilion, and ivory black in the local tones. They will need in the deeper shadows raw umber and burnt Sienna, with much less white, and also less yellow ochre than in the local tone. For the branches use bone brown, sepia, white, and a little rose madder. In the highest lights are touches of blue gray, which are painted with white, yellow ochre, permanent blue, light red, and a very little ivory black. Paint the blossoms with raw umber, white, madder lake, a little cobalt, yellow ochre, and a very little ivory black in the darker yellow parts, adding burnt Sienna in the deeper touches of shadow. The lighter pink and white parts are painted at first in general tones of light, warm gray. The high lights and deeper shadows are added later. Use for this tone of gray white, yellow ochre, a very little ivory black, cobalt, and madder lake, adding a little burnt Sienna in the shadows. The stems are painted with raw umber, white, madder lake, and a little ivory black in the cooler parts, while in the greener and yellow touches, Antwerp blue, with a little cadmium and madder lake are used, toned with a slight touch of ivory black. In painting the birds use for the general tone of iridescent blue feathers permanent blue, cadmium, madder lake, and a little ivory black. In the lighter and warmer touches substitute Antwerp blue for permanent, and in the shadows add raw umber and burnt Sienna. The reddish, yellow-brown feathers are painted with yellow ochre, light red, white, raw umber, and a very little ivory black for the local tone. In the shadows, burnt Sienna, madder lake, and a very little ivory black. Paint the bills with bone brown and a little madder lake. For the eyes use ivory black and burnt Sienna. The tall grasses are painted with raw umber, madder lake, and yellow ochre, adding white in the lights, and a little ivory black and burnt Sienna in the shadows.

In painting on canvas, wood, or any such material, use plenty of color, and employ large and medium flat bristle brushes for the general painting, with small, flat-pointed sables Nos. 5 and 9 for careful details.

IN WATER-COLORS use the colors given above, with the few following exceptions: Use cobalt in water-color to replace permanent blue in oil. Substitute sepia in water-color for the bone brown of oil. Rose madder in water-color is preferable to madder lake in oil, and in place of the ivory black used in oil-colors, substitute lamp-black. For decorative painting upon any textile fabric, it is better to use the opaque water-colors. The ordinary moist water-colors are rendered opaque by adding more or less Chinese white to all the colors. Large, round black hair brushes, and medium and small pointed camel's-hair brushes are used.

### WATER-LILIES AND CAT-TAILS. (PAGE 27.)

THIS graceful design may be painted either in oil, water-color, or mineral colors. The background may be gray suggesting clouds, with a few touches of blue showing through in

parts. The lilies are soft, creamy white, with yellow centres. The leaves are a rather dull gray green, with pinkish tones on the under sides. Occasional touches of dull red are also seen on the edges of some of the leaves. The buds are the same color as the leaves, but with lighter pale green tones on the edges of the calyx, which are sometimes tipped with dull pink. The cat-tails are reddish brown, with long, slender, rather dark green leaves, gray in quality. The stems of the cat-tails are a rather lighter green than the leaves. The water should be a rather dark greenish gray in general quality of color, growing deeper and richer in the shadows and reflections. In the lighter parts the gray suggests the light cloudy background, having occasional suggestions of the blue sky.

TO PAINT THIS DESIGN IN OIL use for the gray cloud-effect of background white, a very little ivory black, yellow ochre, cobalt and madder lake. In the deeper tones add burnt Sienna, and, perhaps, a little raw umber. For the blue touches of sky use cobalt, white, a little light cadmium, madder lake, and a very little ivory black. In painting the white lilies, first lay them in with a general tone of light delicate gray, and afterward add the deeper touches of shadow, reserving the high lights till the last. The same colors used for the gray background will serve for the general tone of the lilies and the shadows also. For the high lights use white, with a little yellow ochre, and add the least touch of ivory black to give quality, and obviate the chalky quality of the white when used alone. The yellow centres are painted with light cadmium, white, yellow ochre, and a very little ivory black, adding raw umber and madder lake in the shadows. For the brilliant touches of high light in the yellow stamens use only white and light cadmium. Paint the green leaves of the lilies with permanent blue, white, cadmium, raw umber, madder lake and ivory black. In the shadows add burnt Sienna and use less white; also substitute yellow ochre for cadmium. The dull reddish touches seen on the edges of some of the leaves are painted with raw umber and madder lake. The same colors are used for the buds, but with more white, cadmium and madder lake in the lighter green edges of the calyxes. The cat-tails are painted with bone brown, yellow ochre, white, a little cobalt or permanent blue, burnt Sienna and raw umber in the local tone. For the shadows add ivory black and a little madder lake. In the high lights use light red, white, yellow ochre, a little cobalt or permanent blue, and a very little ivory black. Occasional touches of rusty reddish brown are seen, which may be put on with light red, raw umber, yellow ochre and white. Paint the long slender leaves with permanent blue, white, cadmium, madder lake and ivory black, adding burnt Sienna and raw umber in the shadows. The under sides of the water-lily leaves, which are pinkish gray, are painted with madder lake, raw umber, white, yellow ochre, permanent blue and ivory black, adding burnt Sienna in the shadows. In painting the water use for the gray tones the colors given for the clouds, but add burnt Sienna and raw umber with more blue; also make the general tone much darker and warmer than the background. The deep reflections are painted with raw umber, permanent blue, burnt Sienna, yellow ochre, white and madder lake.

Use flat bristle brushes of large and medium sizes for the general painting, and for small details and fine touches in finishing use flat-pointed sables Nos. 5 and 9. For painting on canvas or wood use plenty of color, and mix a little turpentine with the first painting, using after that French poppy oil as a medium.

IN DYE-PAINTING use the same colors given above, but dilute them all with turpentine until the paint is thin enough to be washed on the material giving almost the effect of dyes. After the first painting less turpentine is used, and smaller brushes are needed for adding the details. Dye-painting is very effective on coarse burlap in imitation of old tapestry. It is also used on India silk and other fine textile fabrics.

IN WATER-COLORS: For most decorative purposes the opaque water-colors will be found better than the transparent washes. The ordinary moist water-colors are used, and are rendered opaque by mixing more or less Chinese white on the palette with all the paints before using them. It is also well to put an underpainting of pure Chinese white beneath the color. Mix the white with a little water and lay it on rather thickly and evenly over the whole design within the outlines. For this purpose the moist Chinese white, which comes in tubes, will be found far better than that in cakes or bottles. The same list of colors mentioned for painting the design in oil may be used for water-color, with the few following exceptions: Use cobalt in water-color in place of the permanent blue given for oil. Substitute rose madder in water-color for madder lake in oil. In place of the bone brown given for oil use sepia in water-color, and use lamp-black in water-color instead of the ivory black given for oil-painting. If transparent washes are used, thick, rough, water-color paper will be found the best material to paint upon, and plenty of water should be used in washing in the color. The high lights may be taken out with clean blotting-paper after wetting the spot with a brush filled with clean water. The blotting-paper will then take up all the color. If necessary repeat this process. Sometimes, if there is a large space of light, it is well to keep the paper clear at first and afterward wash over a light tone to modify the effect if the light is too brilliant. A very pale wash of lamp-black, yellow ochre, and rose madder should be washed over the lightest tones of the background. Use large round brushes of fitch or any good, dark hair for the general washes, and for the details and finer touches use medium and small camel's-hair brushes with good, firm points.

IN MINERAL COLORS use, for the general tone of gray background or clouds, a gray made with sky blue and ivory black. In the lighter parts use ivory yellow. The blue touches of sky are washed in with sky blue.

For the water use apple green and sky blue, toning it with a little ivory black in the gray parts. Where the reflections are seen use black green with grass green; be careful not to put in too much black green, however. In the shadows, which are warmer and richer than the reflections, use brown green, grass green, and

a little deep blue. In painting the lilies leave the china clear for the high lights, and shade with ivory black mixed with a little sky blue. For those which are more in shadow wash a little ivory yellow over the lighter parts. Paint the yellow centres with mixing yellow in the local tone. Shade them with brown green, touching the deeper accents with a little sepia. A little jonquil or orange yellow is used to deepen the local tone of yellow in certain parts. The leaves of the water-lilies may be painted with grass green to which a very little blue with carmine is added. For the dark red touches on the leaves use a little iron violet. For the leaves of the cat-tails add more blue to the local color, and for the shadows use brown green with the grass green, adding a little more blue and carmine in the deeper touches.

For the cat-tails use sepia shaded with black.

This panel being appropriate in design and also square in shape, will be very pretty if painted on a flat slab of porcelain and set in dull, polished ebony to form the top of one of the small tables which are much used now. The porcelain should be set in a little lower than the wood, which is rounded or bevelled on the edges.

### DESIGNS FOR CHINA-PAINTING.

PLATE 608 is a fruit-plate design—"Cherries"—to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix grass green and mixing-yellow for the coloring of the cherries, shading with brown green. Use grass green and brown green mixed for the stems, shading with brown green alone. Let the tinting of the cherry-blossoms in the border decoration be in very delicate green, using the same coloring as for the cherries. For the shadow touches behind the blossoms use brown green. The narrow lines on the rim can be in gold or in brown green.

Plate 609 is a design for a cream-pitcher—"Anemones"—to be painted in accordance with the directions given last month for the sugar-bowl design.

### THE CLASSICAL FIGURE—"PSYCHE."

PLATE 610 is a classical figure by Ellen Welby, a companion to which—"Pandora"—will soon be published. These figures, if used for needlework, would be very successful done in outline only, on cream canvas or satin, or satin sheeting the full size of the drawing. They may be worked either with crewels or silk of a golden brown, and the panel when finished can be mounted on plush of the same brown, leaving a broad margin. The same treatment would look well in olive green, with mounting on olive green plush, or in a rich crimson or Indian red, mounted on a deeper tint. If treated more elaborately, the faces and flesh should be worked perfectly flat, the stitches all one way, and with no attempt at rounding. For glass, outline and shade in brown, using for part of the drapery and the ornament yellow stain. For tiles, paint and outline in blue or red monochrome.

## Correspondence.

### BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

### HINTS ON FURNISHING.

S., Denver.—(1) In dealing with a very high room it is best to put nothing that attracts the eye above the level of about eight feet from the floor—to let everything above that be mere air and space, as it were. This will tend to take off that look of dreariness that often besets tall rooms. (2) The decoration of connected rooms should agree. A pole and curtain should be placed in each room, when a connecting doorway is made, and an apparently generous width may be gained by the poles being long enough to admit of the curtains extending beyond each jamb of the doorway. Double curtains afford effectual warmth and cosiness, and, when partly withdrawn, or looped back with thick worsted or silken cords, allow a partial view of either room, fascinating in its look of comfort. Doorway curtains or portières should, of course, look well when seen from either side. Portières look well made of jute velours (double-faced), serge, or serge-cloth, in soft greens or peacock blues, and may be decorated most simply with an ornamental stitch worked in silken cord all round the edges, harmonizing or contrasting gently with the chosen color. Silk with a stamped velvet pattern and silken lining make a rich-looking portière. Admirable reproductions of old French brocades are to be seen at Johnson & Faulkner's, Union Square.

### REPOLISHING OLD MAHOGANY.

SENIS, Troy, N. Y.—The following method is recommended by a competent authority: Put into a bottle half a pint of alcohol, quarter of a pint of vinegar, quarter of a pint of linseed oil, and one ounce of butter of antimony; shake them well together. Wash the work well with warm water in which a little soda has been dissolved, and thoroughly dry it. Then roll up a piece of cotton wool into a rubber, moisten it well with the mixture, and rub this briskly over the work until it is dry. This is a French polish reviver, and may be used with good effect where a fair body of polish still remains on the furniture.